

10-8-2003

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

Heidi Gilbert

Kevin Zamborsky

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



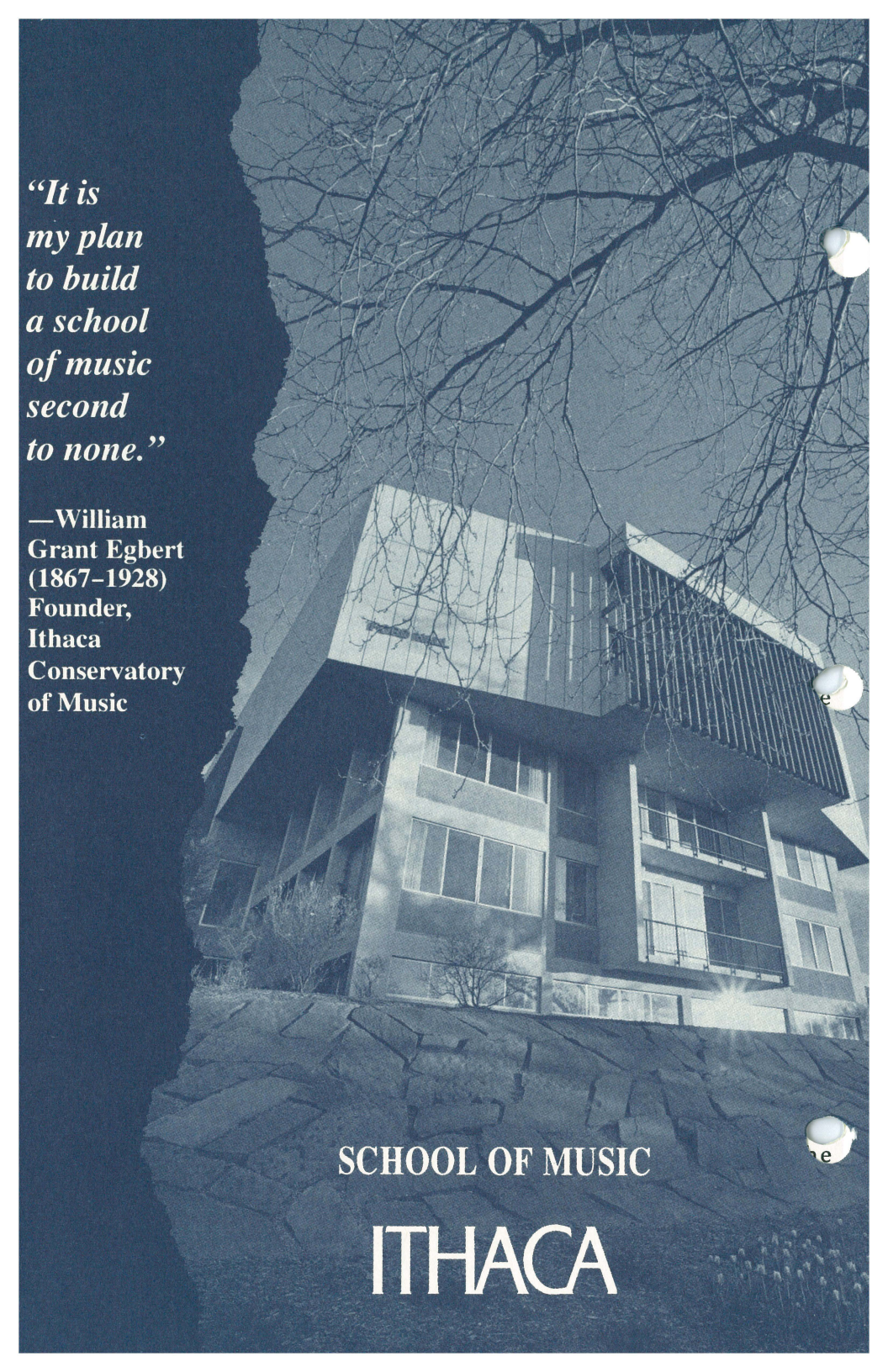
Part of the [Music Commons](#)

Recommended Citation

Ithaca College Wind Ensemble; Peterson, Stephen; Gilbert, Heidi; and Zamborsky, Kevin, "Concert: Ithaca College Wind Ensemble" (2003). *All Concert & Recital Programs*. 2974.

https://digitalcommons.ithaca.edu/music_programs/2974

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.



*“It is
my plan
to build
a school
of music
second
to none.”*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor
Heidi Gilbert, graduate conductor
Kevin Zamborsky, graduate conductor



Circuits (1990)

Cindy McTee
(b. 1953)

Heidi Gilbert, conductor

The Immovable Do (1939)


Percy Aldridge Grainger
(1882-1961)

October (2000)

Eric Whitacre
(b. 1970)

Symphony for Band (1956)

Vincent Persichetti
(1915-1987)

- 
- I. *Adagio - Allegro*
 - II. *Adagio sostenuto*
 - III. *Allegretto*
 - IV. *Vivace*

INTERMISSION

Octet (1923, rev. 1952)

Igor Stravinsky
(1882-1971)

- I. *Sinfonia*
- II. *Tema con Variazioni*
- III. *Finale*



Bells for Stokowski (2002)

Michael Daugherty
(b. 1954)

Ford Hall
Wednesday, October 8, 2003
8:15 p.m.

PROGRAM NOTES

Cindy McTee was born in 1953 in Tacoma, Washington. Her parents were both musicians who played with a small band, so she was exposed to jazz and popular music at a very early age. She began piano lessons with a teacher who taught her to improvise, and soon afterwards began studying saxophone with her mother. The jazz influences she had early in her life can be heard in the music she writes today.

Circuits, one of her most frequently performed works, was originally written for chamber orchestra in 1990. The version for winds was a finalist in the ABA/Ostwald Composition Contest and the Sudler International Wind Band Composition Contest in 1991. McTee says of her work: "The title, **CIRCUITS**, is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of sixteenth notes at a constant tempo of 152 beats per minute."

In addition to her studies at Pacific Lutheran University, the Yale School of Music, and the University of Iowa, McTee spent a year in Poland studying with composer Krzysztof Penderecki. She credits the humor she expresses in her music to her work with this great composer. McTee is currently on faculty at the University of North Texas.

One of the most important composers for the medium of the wind band, **Percy Aldridge Grainger** (1882-1961) is known not only for his genius and his music but also for his eccentricity. As a child he was rarely allowed to play with other children, and was brought up exclusively by his mother. He was known to walk extremely long distances between concerts when he was performing as a pianist, and also came up with his own version of clothing made from bath towels. Some of his beliefs were rather self-contradictory. For example, he was very concerned about war and injustice, but was so taken by the beauty of the Nordic and Anglo Saxon races that he spent considerable time developing what he called "blue-eyed English." His music is riddled with non-Italian descriptors such as "louden" and "somewhat clingingly." His friend Storm Bull felt that these contradictions were part of a philosophy that attempted to bring opposites together, and that he was not completely rational.

Grainger became an American citizen in 1918. He had a brief stint in the military that ended in 1919, and then went on to teach piano in the summers at the Chicago Musical College through the year 1928. He

spent the year of 1932-33 as the head of the music department at New York University, and had many compositions and arrangements for band premiered by the Goldman Band in New York. An incredibly innovative composer, Grainger composed, set, arranged, and edited some 400 works.

About "*The Immovable Do*" Grainger says: "*The Immovable Do* (composed 1933-39) draws its title from one of the two kinds of Tonic Sol-fa notation, one with a "movable Do" ("Do" corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by "Do" varies with modulation) and the other with an "immovable Do" (in which "Do" always stands for C). In my composition – which is not based on any folksong or popular tune – the "immovable Do" is a high drone on C which is sounded throughout the whole piece."

Eric Whitacre, born in 1970, has already carved out a substantial place for himself in contemporary concert music. Equally prolific in his compositions for the choral and symphonic mediums, he has received awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and last spring received his first Grammy nomination (contemporary classical crossover). This past year he became the youngest recipient to be awarded the Raymond C. Brock commission by the American Choral Directors Association.

October came about as a result of a commissioning consortium of thirty high school bands from Nebraska. Whitacre says of the piece: "October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing... I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds." *October* was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together."

Whitacre received his M.M. in composition from the Juilliard School of Music, where he studied composition with Pulitzer Prize winning composer John Corigliano. He has done extensive guest conducting, and has recently been named guest music director of the Tokyo Wind Symphony.

Vincent Persichetti, born in 1915 to immigrant parents from Italy and Germany, was already performing professionally as an accompanist, radio staff pianist, and church organist at the age of eleven. He wrote

his *Serenade No. 1 for Ten Winds* at the age of fourteen, and at sixteen became the organist at the Arch Street Presbyterian Church in Philadelphia. His composition teachers included Paul Nurdoff and Roy Harris, and he also studied conducting with Fritz Reiner and piano with Olga Samaroff.

Persichetti's *Symphony for Band – Symphony No. 6* was premiered at the MENC convention in St. Louis on April 16, 1956 by Clark Mitze and the Washington University Band, who commissioned the work. Persichetti intentionally used the word "Band" in the title because he felt that the word no longer had the negative connotation it once had in terms of quality music. The four movements of this symphony utilize traditional forms with some slight modifications. The first movement uses the standard sections of sonata form, although it does not retain the traditional key relationships. The beautiful slow movement uses as its melody "Round Me Falls the Night," a hymn from the composer's *Hymns and Responses for the Church Year*. The third movement is in trio form, followed by the finale, which is in free rondo form. The finale uses thematic material from the three earlier movements and ends with a chord containing all twelve pitches of the scale.

Nicolas Slonimsky described Persichetti's music as being "remarkable for its polyphonic skill in fusing the seemingly incompatible idioms of classicism, romanticism, and stark modernism...(with) Italianate diatonicism, in a lyrical manner." Persichetti's compositional output includes sixteen band scores, nine symphonies, four string quartets, two piano sonatas, choral works, an opera, and much chamber music. In addition, his manual *Twentieth-Century Harmony: Creative Aspects and Practices* and his *Essays on Twentieth-Century Choral Music* are well respected publications. Persichetti's contributions have enriched the entire music literature.

Igor Stravinsky, undoubtedly one of the most influential composers of the twentieth century, was born in Oranienbaum, Russia in 1882. His early ballets brought him recognition as a composer; however, his later works exhibit a much different style of composition. During the earlier period of his writing he based much of his music on Russian themes, but World War I brought on a change. During this period he established his neo-classical style, and began to show a preference for wind instruments. Stravinsky explains this by linking it to his ideas about musical objectivity, saying in *Some Ideas about my Octour* (1924): "My Octour is a musical object. This object has a form and that form is influenced by the musical matter with which it is composed... One does not do the same with marble that one does with stone." Stravinsky felt that strings were more suited for compositions that explored the

emotions, whereas winds could be used in a more objective way. He concluded, "This sort of music has no other aim than to be sufficient in itself. In general, I consider that music is only able to solve musical problems, and nothing else."

Stravinsky's *Octet* was completed in Paris in 1923, and revised in 1952. He modeled the piece after the pre-classical sinfonia, and strove to avoid the subjective feeling that traditionally came out of the harmonic tension found in later classical developmental sections. He worked instead to define his formal structures primarily by contrapuntal principles, choosing to focus his concentration on "purely musical questions." In describing the impetus for the composition, Stravinsky described a dream he had where he heard a group of eight instrumentalists playing "very agreeable" music, which inspired him to begin composition the next morning. He describes it as such: "The first movement came first and then the waltz in the second movement. After writing the waltz, I realized that it would be a very good theme for variations. I then wrote the "ribbons of scales" variation as a prelude introduction to each of the other variations. The final variation, the fugato, is the culmination of everything I had attempted to do in the movement, and it is certainly the most interesting episode in the whole Octet. The point of the fugato is that the theme is played in rotation by the instrument pairs. The third movement grew out of the fugato and was intended as a contrast to the high-tension point of the whole piece. Perhaps I had Bach's Two Part Inventions in mind while composing this movement. The Octet is dedicated to Vera de Bosset."

Enzo Restagno, Artistic Director of Settembre Musica in Torino, Italy wrote: "To observe the American landscape in Michael Daugherty's company is an unforgettable experience which I had during a long nocturnal walk through the streets of New York. Naturally we talked about music, but our talk was interrupted every minute because he kept stopping ecstatically outside a show window or some public building. He wanted to call my attention to some gadget or individual abounding in symbolic value. Clothing, menus, items for everyday use, gestures, posters, billboards, photographs, and architecture, all inspired lengthy observations endowed with great insight, but, at the same time, an affectionate irony. Like the energy that radiates from the icons housed in our European museums and art galleries, Michael Daugherty's music successfully releases the poetic power of American icons."

Daugherty's music is deeply rooted in pop culture. His inspirations come from icons of the culture – including comic books, knick-knacks, pieces of furniture, roadmaps, and old photographs. He uses these icons

to give the audience a point of reference with which to appreciate his music. In Daugherty's *Bells for Stokowski*, that icon is a legendary person in the American culture. Leopold Stokowski (1882-1977) was born in London and began his career as an organist. He is most well known, however, for his controversial yet brilliant interpretations and transcriptions of classical music and his (at the time) non-traditional programming with the Philadelphia Orchestra, where he was maestro from 1912-1936.

Daugherty says, "In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of *Bach's C Major Prelude* from *The Well-Tempered Klavier*."

In keeping with Stokowski's musical vision, I look simultaneously the past and future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout the piece. With unusual orchestrations and an alteration between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ."


Michael Daugherty studied composition at North Texas State University, the Manhattan School of Music, and Yale University and computer music at Pierre Boulez's IRCAM in Paris. He is currently Professor of Composition at the University of Michigan-Ann Arbor. *Bells for Stokowski* for Symphonic Band was commissioned by a consortium of schools that included Ithaca College, and was premiered in Michigan on October 2, 2002.

Notes by Heidi Gilbert

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor

Piccolo

 Pine Olschesky

Flute

Tiffany Carson
Jennifer Trimble *
Melissa Wierzbowski
Kim Setteducati

Oboe

Noelle Drewes
Alex Hughes *
Tracy McLaughlin

E-flat Clarinet

Alexandria Hanessian

F-flat Clarinet

 ah Bennett
Eric Callahan
Will Cicola
Byron Ford *
Matthew Libera
William Stevens
Wolcott Humphrey


Bass Clarinet

Diana Hall
Jennifer Coleman

Contrabass Clarinet

Eric Callahan

Bassoon

 tie Barker
Amanda Ginovsky *
Nicole Kosar

Alto Saxophone

Joel Diegert *
Allison Dromgold
Heidi Bellinger

Tenor Saxophone

Christine Kothe

Baritone Saxophone

Adam Ramsay

Bass Saxophone

Chris Anderson

Trumpet

Jesse Hazzard-Watkins
Andrew Hoesl
Jesse King *
Kristen Meyers
Jeremy Schlegel
Christopher Yee

Horn

Carlie Kilgore
Tyler Ogilvie *
Karl Siewertsen
Liz Spang
Jenna Troiano

Trombone

Sarah Paradis
Ryan Zawel *

Bass Trombone

Mark D. Walsh

Euphonium

Alan Faiola
Phil Giampietro *

Tuba

Christian Carichner *
Bryan Lewis

Timpani

Nicholas Galante

Percussion

Laura Bilodeau
Ian Craft *
Taryn Lott
Josh Oxford
Lee Treat

Guitar

Ian Rafalak

Harp

Myra Kovary

Organ

Erik Kibelsbeck

Double Bass

Brian Krauss

* denotes section leader